

# Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <a href="http://about.jstor.org/participate-jstor/individuals/early-journal-content">http://about.jstor.org/participate-jstor/individuals/early-journal-content</a>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

## Note on Pāippalāda 6. 18

When Edgerton published Pāipp Bk 6 (JAOS 34. 374ff.) he was not satisfied with the form of this hymn as edited. Several times I have attacked it without success; but having recently worked out a good reconstruction it seems worth while to publish it, not because of any particular value in the hymn itself, but rather because it so neatly shows that others than the first editor of the Paipp text have plenty of opportunities to do good work on the text; and because it is an excellent example of this manuscript's mode of abbreviation of stanzas by omitting not only identical refrain-pādas but also identical words of pādas which are similar and similarly placed in their respective stanzas. Edgerton has discussed this fully (JAOS 34. 377): example is Pāipp 4. 30 (JAOS 35. 86). A comparison of the transliteration and the reconstruction will reveal the situation: of course the verse divisions indicated in the transliteration reflect the edited form of the text.

### Transliterated text

[f95b13] sam mā sincantu [14] marutas sam pūṣā sam vṛhaspatiḥ sam māyam agnis simcatu prajayā ca [15] dhanena ca | dīrgham āyuṣ kṛṇotu me |

sam mā siñcantv ādityās sam mā si [16] ñcantv agnayah indras sam asmān simcatu

siñcantv anuṣā sam arkā ṛṣa [17] yaś ca ye | pūṣā sam siñcatu gandharvāpsarasas sam mā siñcantu devatāḥ [18] bhagas sam siñcatu pṛthivī sam mā siñcantu yā diva | antarikṣam sam [19] siñcantu pṛadiśas sam mā siñcantu yā diśaḥ āśā sam siñcantu kṛ [20] ṣayaḥ sam mā siñcantv oṣadhīḥ sammās sam siñcantu nabhyas sam mā si [f96a] ñcantu sindhavaḥ samudrās sam |

sam mās siñcantv āpas sam mā siñcantu vṛ [2] stayah satyam sam asmāna siñcatu prajayā ca dhanena ca | dīrgham āyuṣ kṛ [3] notu me z 1 z

#### Edited text

sam mā sincantu marutas sam pūsā sam bṛhaspatiḥ | sam māyam agnis sincatu prajayā ca dhanena ca dīrgham āyuṣ kṛṇotu me z 1 z

<sam mā=""> siñcantv aruṣās sam arkā ṛṣayaś ca ye  </sam>
pūṣā sam <asmān> siñcatu °°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°</asmān>
<sam mā=""> gandharvāpsarasas sam mā siñcantu devatāḥ  </sam>
bhagas sam <asmān siñcatu=""> ° ° ° ° ° ° ° ° ° ° 2 4 z</asmān>
<sam mā=""> siñcatu pṛthivī sam mā siñcantu yā divaḥ  </sam>
antarikṣam sam <asmān siñcatu=""> ° ° ° ° ° ° ° ° ° z 5 z</asmān>
<sam mā=""> siñcantu pradiśas sam mā siñcantu yā diśaḥ   āśā sam <asmān siñcatu=""> 。。。。。。。。。。。。。。 z 6 z</asmān></sam>
āśā sam <asmān siñcatu=""> °°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°°</asmān>
<sam mā=""> siñcantu kṛṣayaḥ sam mā siñcantv oṣadhīḥ  </sam>
somas sam <asmān sincatu=""> ° ° ° ° ° ° ° ° ° z 7 z</asmān>
<saṁ mā=""> siñcantu nadyas saṁ mā siñcantu sindhavaḥ  </saṁ>
samudras sam <asmān siñcatu=""> °°°°°°° z 8 z</asmān>
sam mā sincantv āpas sam mā sincantu vṛṣṭayaḥ
satyam sam asmān sincatu prajayā ca dhanena ca dirgham
āvus krnotu me z 9 z

#### Notes

In general the reconstruction justifies itself, but a few comments are apposite. As edited here the hymn has nine stanzas, the normal number for Bk 6: moreover hymn 19 is a close parallel to hymn 18 and it has nine stanzas. These two hymns have practically the same intent and are very similar in structure: 19. 1cde read kṣetram sam asmān siñcatu prajayā ca dhanena ca | āyuṣmantam kṛṇotu mām, and the other stanzas change only the noun in pāda c: these pādas are abbreviated in the same manner as the cde pādas of 18.

In 18. 3a aruṣās was suggested to me by Edgerton; it seems good.

Pādas 5c and 8c, as edited, have more than eight syllables; justification may be found in 19. 9c sarasvatī sam asmān siñcatu, written out in full in the ms, and in 19. 7c where the abbreviation is dakṣiṇā sam, which may without hesitation be completed with asmān siñcatu.

Pāda 7c, somas for sammās, may cause some doubts; but not serious doubts, I hope.

LEROY C. BARRET

Trinity College, Hartford, Conn.